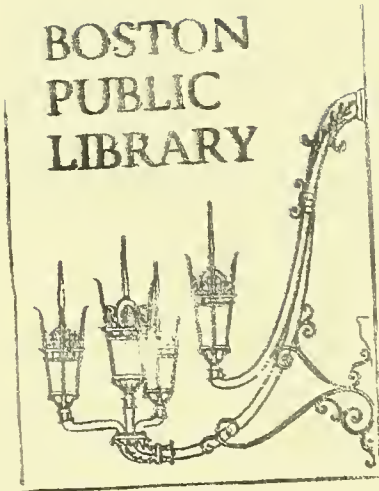


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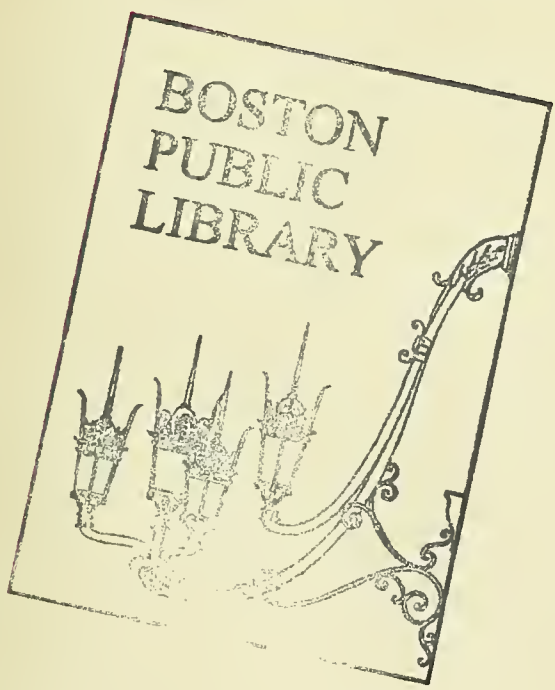
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Report of the Boston Landmarks Commission
on the potential designation of the HAYDEN BUILDING
as a Landmark under Chapter 772 of the Acts of 1975



Approved: Marcia Myers Oct. 27, 1977
Exec. Director Date

Approved: Pauline Chase Harrell Oct 27, 1977
Chairman Date 6/77

C69
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269
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1.0 LOCATION OF THE PROPERTY

1.1 Address: 691-693 Washington Street, Boston, Ward 3. The assessor's parcel number is 4920.

1.2 Area in which the Property is Located:

The building is located on lower Washington Street at the corner of LaGrange, within the Adult Entertainment District on the fringe of the downtown retail core. The area is bounded roughly by the downtown shopping district on the north, the Garment District (which it somewhat overlaps) and Chinatown on the east, Tufts-New England Medical Center and the Theatre District to the South, and Park Square and the Common on the west. Serviced by the Boylston Street Station of the MBTA Green Line and the Orange Line's Essex Station, the immediate area is characterized by a mix of mostly late 19th and early 20th century commercial buildings (some originally built as residences) varying in height from two to six stories. X-rated theatres, clubs, bars, and bookstores predominate on the street floors of the area's buildings, while much above-street-level floor space is underutilized or vacant.

1.3 Map Showing Location: attached



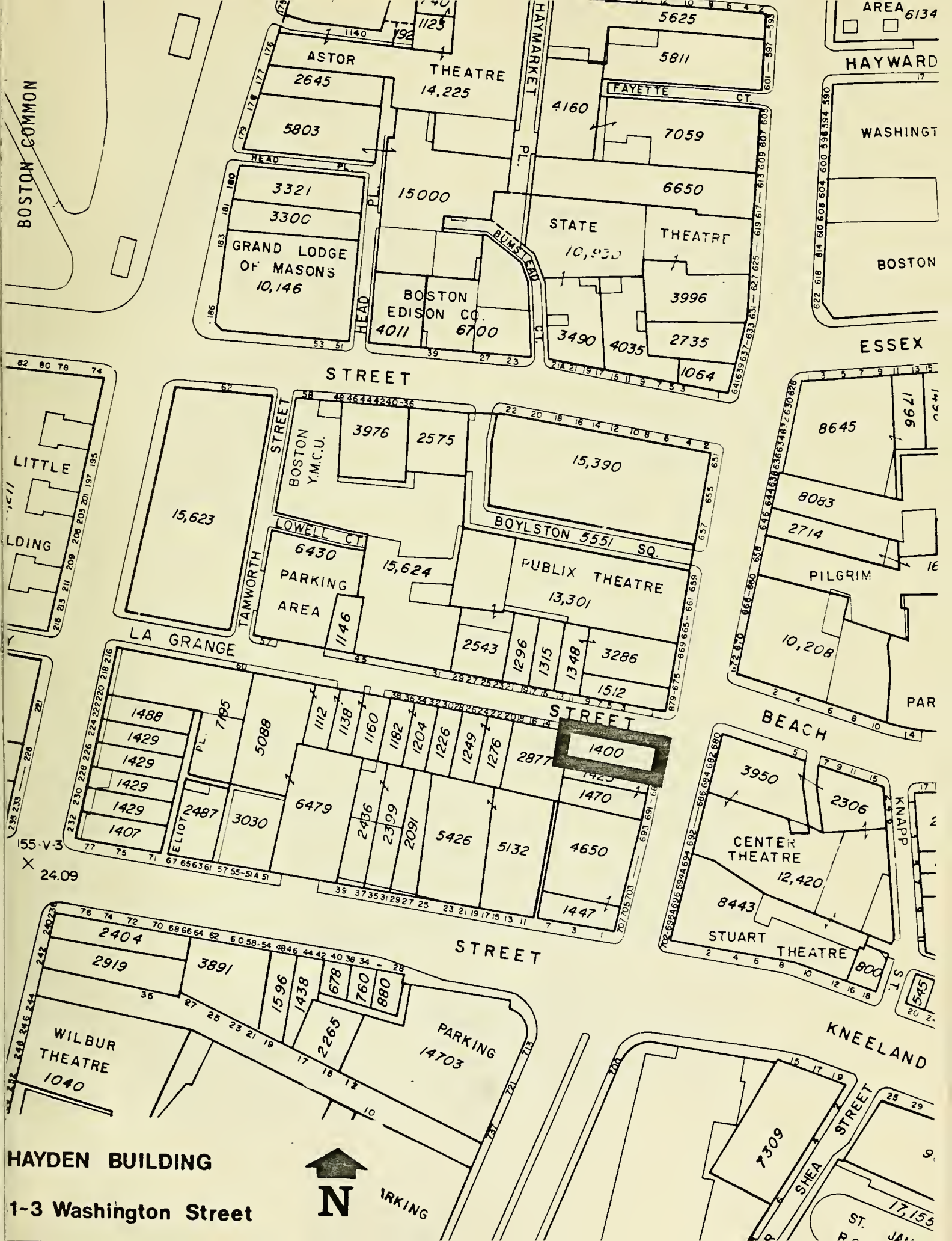
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HAYDEN BUILDING
1-3 Washington Street





BOSTON COMMON

HAYWARD

WASHINGTON

BOSTON

ESSEX

STREET

LITTLE

LDING

LA GRANGE

TAMWORTH STREET

HAYMARKET PL.

BUMSTEAD CT.

FAYETTE CT.

BEACH

KNAPP

STREET

KNEELAND

SHEA STREET

HAYDEN BUILDING

1-3 Washington Street



IRKING

5625
5811
4160
7059
6650
STATE THEATRE
10,930
3996
3490 4035 2735
1064

1140 1125
ASTOR THEATRE
2645 14,225
5803
15000
3321
3300
GRAND LODGE OF MASONS
10,146
BOSTON EDISON CO.
4011 6700

15,623
BOSTON Y.M.C.U.
3976 2575
15,390
6430
PARKING AREA
1146
15,624
BOYLSTON 5551 SQ.
PUBLIX THEATRE
13,301
2543 1296 1315 1348 3286
1512

8645
967
8083
2714
PILGRIM
10,208
PAR

1488
1429
1429
1429
1407
7195
5088
ELIOT 2487
3030
6479
1112 1138 1160 1182 1204 1226 1249 1276
2436 2399 2091 5426 5132 2877
1400
1470
4650
1447

3950
2306
CENTER THEATRE
12,420
8443
STUART THEATRE
800

2404
2919
3891
1596 1438 678 760 880
2265
PARKING
14703
WILBUR THEATRE
1040

7309
17,155

2.0 DESCRIPTION OF THE PROPERTY

2.1 Type and Use:

The building, a five-story commercial structure, occupies the entire 1400 square foot parcel fronting on Washington Street. An X-rated peepshow parlor occupies the Washington Street frontage, and two clubs featuring adult entertainment occupy portions of the first and second floors toward the rear of the building, having a separate entrance along LaGrange Street. The remaining space on the building's upper floors is vacant.

2.2 General Description:

The Hayden Building is a narrow, five-story, flat-roofed structure of load bearing masonry construction, faced with rough-hewn Longmeadow brownstone set in random courses and supported on a granite block foundation set into solid earth. Designed by H.H. Richardson and built by Norcross Bros. in 1875, the building measures 22 feet along Washington Street, extending back 62 feet along La Grange, and measures 52 feet from sidewalk to cornice line.

The first floor frontage at the Washington/LaGrange corner of the building, extensively remodelled in the mid-1960's, is now a storefront composed of aluminum-frame, plate-glass windows on brick foundations, with aluminum double doors in the middle of the Washington Street facade, and an illuminated sign above. A carved stone capital, partially exposed behind the edge of this sign, is the only visible remnant of the original storefront.

The narrow Washington Street elevation is filled on the second floor by a single, segmental-arched window bay divided into three rectangular windows with sawtooth-carved lintels, separated by stone mullions. The third and fourth stories are divided into three window bays and united vertically by repeated binding arches whose vertical thrust is accentuated by the use of smooth-finished, recessed spandrels. The stone piers or pilasters separating the arcade bays are capped by leafage-carved stone capitals which continue across the wide end piers, giving the effect of a string course. The top or attic story is divided onto four rectangular windows framed by granite posts and lintels reminiscent of earlier Granite School buildings and capped by a cornice composed of a cove molding with simple modillions carved out of solid stone.

The street floor on La Grange Street has also been altered; what appears to have been a large, offset entranceway has been filled with cinder-block to the size of a single small door, and a new aluminum-frame door has been installed at the western end of the building. Finally, a large, blank billboard covers much of the surface between the storefront and the filled entrance, possibly concealing window openings and detailing.

Set off by a wide and smooth-finished stone string-course, the facade above street-level is divided into eight window bays to the attic level, where it further divides into fifteen. Reading from left to right, the somewhat irregular second floor fenestration begins with a large, almost square window set into a round-headed or Romanesque arch and having the same sawtooth-carved lintel as those on the front facade. Three plain rectangular windows with solid stone lintels lead to a broad elliptical-arched opening, centered above the first floor entranceway and containing two segmental-arched windows separated by smooth-finished stone. Two more rectangular windows complete the row.

The third and fourth floors, like those on the Washington Street elevation, are linked by binding window arches with smooth, recessed spandrels and are centered above the second floor window openings. Small, relief-carved paterae decorate the impostes of the binding arches; these arch openings (as with those elsewhere on the building facade) are supported by stone voussoirs. The attic floor is composed of fifteen evenly spaced rectangular windows and is also of post-and-linted construction. All of the building's original 2-over-2 window sash survive above the first floor, excepting those which have had muntins or panes removed to install air conditioners.

2.3 Photographs: attached

SSION
ge
TAINMENT

25' *the scene* 25'
XXX ADULT MOVIES
PRIVATE VIEWING BOOTHS

HAYDEN BUILDING
East (front) elevation

BRA Photo by Bob Stanton, 3/77



HAYDEN BUILDING
North and East elevations
BRA Photo by Bob Stanton, 8/77

3.0 SIGNIFICANCE

The Hayden building has considerable significance as the last extant commercial building in the Boston area designed by H.H. Richardson, one of less than ten commercial buildings ever designed by the eminent architect. Its importance is underscored by the fact that, particularly with respect to its massing and facade articulation, the building prefigures Richardson's seminal Marshall Field Wholesale Store in Chicago, built in 1886. Unquestionably a major American architect, Henry Hobson Richardson (1838-1886) has been termed "the champion of 19th century American architecture". Though not a writer or theorist, he pioneered a distinctive, personal style which proliferated in America after its first flowering in the design of Trinity Church and which now bears his name. Based on strong, controlled massing, simple outlines, and large-scale stone detailing deriving from Medieval (mostly Romanesque) precedents, this widely-copied style, called Richardson Romanesque, was a marked departure from the eclectic, complicated, highly decorative High Victorian styles that preceded it.

Raised in New Orleans and educated at Harvard College and the Ecole des Beaux Arts in Paris, Richardson began architecture practice soon after the Civil War. He located in Boston after receiving the commission for Trinity Church (his first major design) in 1874, and soon established a thriving practice as well as an atelier, in which trained such notable architects as Charles F. McKim and Stanford White. His death at the age of 49, caused by nephritis, came at the apex of his career.

Richardson designed a number of important buildings in his relatively short career, particularly for public and institutional uses. A large proportion of these are in Boston, including Trinity Church (1874), Sever and Austin Halls at Harvard (1880 and 1884), stone bridges in the Back Bay Fens (1880), and numerous public libraries and railroad depots in the Boston area. Among his other important commissions are the Albany City Hall (1880), the Allegheny County Buildings in Pittsburg (1883-8), and the Glessner House (1885-7) and pre-eminent Marshall Field Wholesale Store (1886) in Chicago.

The Hayden Building was built in 1875 for the family of Richardson's wife (the former Julia Ward Hayden) by the Norcross Bros., a prominent late 19th century firm which worked closely with Richardson on the final design details as well as on the construction of most of his important commissions, including Trinity Church and the Marshall Field Store. Discovered to have been the work of Richardson only five years ago, the building is an early example of the architect's emerging personal style and its first expression in a commercial structure. Furthermore, it is the only one of at least four Boston commercial buildings designed by him which survives

(the Ames Building which still stands on Court Street was designed by his successor firm). The others, the F.L. Ames Wholesale Store (1882) at Kingston and Bedford Streets in the Commercial District, and two smaller stores for Ames on Washington Street (1882) and Harrison Avenue (1886), had many design features (such as binding window arcades) for which the Hayden Building was the prototype.

But perhaps most importantly, the building's massing and facade articulation--its clean, relatively unornamented mass and particularly its use of vertical binding arches capped by small, repeating attic windows--served as a model for Richardson's Marshall Field Store, built 11 years later. This building, which Louis Sullivan is said to have termed "an oasis", is considered by architectural historians to have provided many of the design solutions for the facade treatment of the Chicago School skyscrapers of the late 1880's and 1890's. Thus the Hayden Building assumes significance as an early, long unrecognized prototype for the modern skyscraper.

3.2 Relationship to the Criteria for Landmark Designation:

The Hayden Building clearly meets the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that it is of a distinguished architectural design, embodying distinctive characteristics which make it inherently valuable for study, and as a notable work of an architect whose work influenced the development of the nation.

4.0 ECONOMIC STATUS

4.1 Assessed Value:

The total assessed value of the property is \$26,000, of which \$16,800 is for the land and the remaining \$9,200 for the building. The current tax is \$6,575.40.

4.2 Current Ownership and Status:

Presently owned by Joseph P. Balliro of Revere, who also owns the two adjacent buildings on La Grange Street, the building is partially occupied on the first and second floors by adult entertainment uses, and vacant above. The building is structurally sound and closed to the weather on the vacant upper floors.

The future of the Hayden Building is uncertain. It may be threatened with demolition for a proposed Occupational Safety and Health Administration (OSHA) office building which would tie in to plans for the Park Plaza redevelopment project. However, plans for the area are not fixed and are currently under review by the Boston Redevelopment Authority. (For a more detailed discussion of same, see section 5.3.) The owner's intentions regarding the property are not known.

5.0 PLANNING CONTEXT

5.1 Relationship to Current Zoning:

The Hayden Building is within a B-8 zone, which permits retail business and office uses up to an allowable physical density (measured by the Floor Area Ratio, or FAR) of eight times the site area. The present building, with an FAR of five, uses only slightly over half the maximum allowable floor space for the site. The building is also located within a special Adult Entertainment Zone, created by a 1974 zoning amendment to restrict adult entertainment activities (as well as moving and flashing signs) to the portion of Lower Washington Street known as the Combat Zone.

5.2 Background:

Originally located on the narrowing edge of the Shawmut Peninsula leading to the Boston Neck, the area of the present day Hayden Building was sparsely settled along Washington Street (then called Orange Street) and largely open farm land on either side, until the early 19th century. The construction of Bulfinch's Boylston Market in 1810, (located one block away at Washington and Essex, the site of the present-day Boylston Building) marked an increased interest in the area, which was then characterized by mostly wood-frame structures in moderate density.

La Grange Place, (named for General Lafayette's chateau in France) was laid a short distance west from Washington Street in 1828, and was extended through to Tremont Street and renamed La Grange Street in 1864. By this time, (largely due to the increase in traffic from the opening up of the New South End farther out along the Neck), the area had become a fairly dense mix of wood and brick dwellings and small commercial buildings, interspersed with a few important buildings such as the 1857 Hotel Pelham--the first "French flat" or apartment hotel in Boston--located at Boylston and Tremont Streets, overlooking the Common.

The expansion and displacement of the commercial district following the Fire of 1872, forced a southward shift in more marginal commercial uses such as sweatshops and wholesale clothing outlets, resulting in the mix of garment-related uses on the upper floors and small scale street-level retailing that characterized the area for most of this century.

Coming on the heels of a general commercial decline after World War II, the razing of Scollay Square for the Government Center redevelopment project in the early 1960's led to the marked concentration of adult bookstores, peepshows, and bars, clubs, and theaters featuring X-rated entertainment that have earned Lower

Location Map



Washington Street the "Combat Zone" epithet. In an attempt to restrict the spread and upgrade the quality of these uses, the City of Boston passed a special Zoning Code amendment in 1974 which allowed those activities from which minors were excluded (i.e. X-rated uses), as well as flashing or moving signs, only within the special zone located along the two blocks of Washington Street between Boylston/Essex and Kneeland.

5.3 Current Planning Issues:

Although the Special Zoning District approach toward handling Adult Entertainment uses in Boston is not felt to have been overly successful, current planning strategy for the area is to retain the District itself, while concentrating on environmental upgrading and economic improvement, both through public improvements and by encouraging and coordinating a number of proposed private and public development projects on the District's borders. It is hoped that these projects will generate enough pressure for new growth and development in the area, that Adult Entertainment uses will be forced to upgrade themselves.

Environmental upgrading efforts in the District to date have taken the form of public improvements and a police crack-down on various illegal activities associated with adult entertainment enterprises which had long been prevalent in the area. Public improvements undertaken by the BRA have been centered around Liberty Tree Park, a landscaped pedestrian plaza at the corner of Boylston and Washington Streets. Improvements designed to tie in to this include the redesign of the Essex MBTA station entrance, new brick sidewalks and street lighting extending down Washington Street, and a new system of theatrical-type strip lighting designed to emphasize the facade lines of certain of the area's buildings. Public improvements in the adjacent Theatre District, centering around Eliot Norton Park and including new street lighting and sidewalks along Stuart Street, are also designed to connect with improvements within the Adult Entertainment District.

The private investment into storefront and facade redesign and improvement which it is hoped these public expenditures will trigger is subject to design review by the BRA, which has prepared a series of elevation drawings of each storefront to serve as guidelines for private owners. These guidelines emphasize the retention of original materials or the use of compatible new materials when necessary, and signage which conforms to facade lines without obstructing detailing.

Of the proposed development projects affecting the area, the Park Plaza Project on the District's western edge (if completed) will be the largest. As originally proposed, Phase II of the plan called for high-rise mixed-use new construction in the area bounded by Tremont, Stuart/Kneeland, Boylston/Essex, and Chinatown--an area which encompasses all of the present day Adult Entertainment District. Though this phase has been dropped from active plans for the project, Phase I, which covers the area between Boylston and Stuart from Arlington to Tremont Streets and involves the construction of four major new mixed-use buildings and the closing and re-routing of streets, is certain to have a considerable impact on real estate values, traffic volume, and accessibility in the adjacent Adult Entertainment District. However, considerable controversy and confusion surrounding the Park Plaza Project with respect to scale and density of new construction and retention versus demolition of existing structures make the extent of its potential impact on the Combat Zone nearly impossible to determine.

Another proposed development which would have considerable impact on development pressures and traffic along lower Washington Street on the District's northern edge, is the Lafayette/Jordan Marsh development. Also a mixed-use development, it is proposed to occupy a site just two blocks up Washington Street from Essex. A portion of one of the intervening blocks on the west side of Washington Street between West and Avery, which contains a number of notable late 19th and early 20th century theater buildings such as the Savoy, the Paramount, and the Modern, is being proposed for inclusion on the National Register as the Washington Street Theater District. This could also trigger new investment along the Adult Entertainment District's northern edge.

Along the southern border of the district, the Tufts-New England Medical Center, which has recently built a dental school and clinic complex at the corner of Washington and Kneeland, is planning the addition of a veterinary school and pediatric clinic to its complex. Previously mentioned public improvements as well as the proposed \$3.5 million Music Hall renovation in the Theater District, will also help to generate new activity below the Adult Entertainment District's edge.

Finally, a large office tower for the Occupational Safety and Health Administration (OSHA) has been proposed to occupy all or part of the block bounded by Boylston, Washington, Stuart, and Tremont Streets--a site which represents a good-sized chunk of the Adult Entertainment District, and which would certainly have an impact on the remainder of it.

Taken together, these planned and proposed developments form a ring of new investment surrounding the Adult Entertainment District, It is hoped that this investment will generate enough real estate pressure to eliminate the area's present deterioration and under-utilization of space without requiring the relocation of Adult Entertainment uses elsewhere. Detailed planning and design guidelines for anticipated changes in the area are currently being prepared by the Boston Redevelopment Authority.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

Both the significance of the structure and the language of the Commission's enabling statute, which precludes all but Landmark designations in the central city, limit the designation category to that of Landmark.

The only alternative protection device would be inclusion on the National Register of Historic Places, which would, if successfully pursued, afford a limited degree of protection.

The Commission also retains the option of not designating the building as a Landmark.

6.2 Impact of Alternatives

Inclusion on the National Register of Historic Places, though it does not prevent a private owner from demolishing a building with his or her own funds, does provide tax incentives for re-use of existing historic structures. The Tax Reform Act of 1976 prohibits both the deduction of demolition costs from Federal Income Taxes, and the use of accelerated depreciation for a new structure built on the site of former National Register property.

Furthermore, a Section 106 Review is required when Federal funds are involved in the demolition or significant alteration of a National Register property. This review process gives all interested Federal Agencies, as well as the President's Advisory Council on Historic Preservation, a chance to comment and make recommendations on the proposed change.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommend that the Hayden Building be designated a Landmark under Chapter 772 of the Acts of 1975, and that the property be nominated to the National Register of Historic Places.

The standards and criteria recommended for administrering the regulatory functions provided for in Chapter 772 are attached.

Boston's Adult Entertainment District, Boston Redevelopment Authority, 1976.

City of Boston, Tax Assessor's Records

City of Boston, Building Department Records

Entertainment District Study, Boston Redevelopment Authority, 1974,
Hitchcock, Henry Russel, The Architecture of H.H. Richardson and his Times,
M.I.T. Press, Cambridge, Mass. 1966.

O'Gorman, James F. Henry Hobson Richardson and His Office: Selected Drawings; notes to catalogue of exhibition at Fogg Museum, Harvard College Library, 1974.

Rettig, Robert B., Ed. Architecture of H.H. Richardson and his Contemporaries in Boston and Vicinity; notes for Annual Tour of the Society of Architectural Historians, 1972.

Van Rensselaer, Mariana Griswold, Henry Hobson Richardson and his Works, Boston, 1888 (Dover Reprint, 1969)

Zaitzevsky, Cynthia "A New Richardson Building" Journal of the Society of Architectural Historians, Vol. XXII No. 2, May, 1973.

9.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

9.1 Introductory Statement on Standards and Criteria to be Used in Evaluating Applications for Certificates for Landmark Designation

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the General Laws of the Commonwealth of Massachusetts for 1975), Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of the Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.

Introductory Statement on Standards and Criteria
page two

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

BOSTON LANDMARKS COMMISSION

9.2 General Standards and Criteria

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.

8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
 - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setbacks shall be utilized.
 - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
 - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
 - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.

3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
 - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b) Quality of illumination on building exterior.
 - c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a) Accurate representation of the original period, based on physical or documentary evidence.
 - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

- c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
- 4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
- 5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

- 1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
- 2. Factors that will be considered include:
 - a) Compatibility with the original property's integrity in scale, materials and character.
 - b) Historic association with the property.
 - c) Quality in the design and execution of the addition.
 - d) Functional usefulness.

10.0 SPECIFIC STANDARDS AND CRITERIA

Hayden Building
681-683 Washington Street, Boston

A. General:

1. The intent is to preserve the overall character of the building; its mass in the definition of city street, corner, and sidewalk, and its richness of detail.
2. The Commission encourages continued exploration of uses for the building, particularly a mixed-use solution, that will contribute to the vitality of the downtown.
3. Only the Washington and LaGrange Street elevations shall be subject to the guidelines herein stated.

B. Walls:

1. No new openings shall be allowed in masonry walls. No existing openings may be filled in or changed in size; however, re-opening of presently filled original openings is encouraged.
2. All facade detail and ornamentation shall be preserved.

C. Windows:

1. Existing window openings shall be retained. Existing sash may be replaced where required, but where replaced, shall match originals in materials, number and size of lights, and in section of muntins. Round-headed fourth floor sash shall be retained or replaced to match.
2. Window frames shall be of a color similar to or darker than masonry walls. Replacement frames shall match originals in section and details of installation.
3. Installation of a central air conditioning system is encouraged to allow the removal of present through-window units.

D. Storefront Design:

1. Any replacement or repair work on storefront shall re-establish visual support of masonry facade. Only masonry which closely resembles existing stone in color and texture shall be used.

2. All remaining original storefront material, including ornamentation, shall be preserved. New signage and lighting shall not obscure original building fabric; existing signage and lighting which does not meet this criterion should be removed.

E. Penthouses:

1. Penthouses, enclosures and mechanical equipment visible from the streets approaching the building shall not be permitted; existing penthouses and enclosures which do not meet this criterion should be removed.

F. Additions:

1. No additions in height shall be permitted.
2. No additions or projections outside the building's facade planes shall be permitted.
3. New construction on adjacent parcel(s) which is integrated with the present structure, if ever undertaken, should respect its scale and horizontal facade treatment, and should attempt to provide a second means of egress in order to allow the removal of the present fire escape.

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